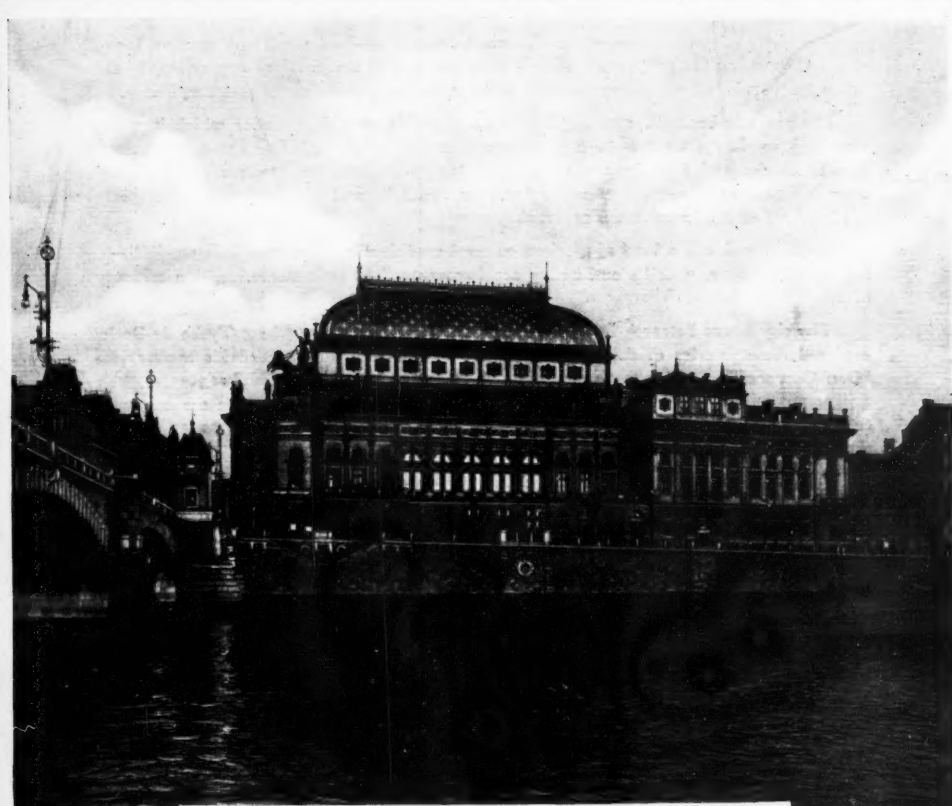


VOL. XI, No. 5

MAY, 1921

ART AND ARCHAEOLOGY



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PRAGUE
BOHEMIA

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FORTY-ONE ILLUSTRATIONS IN DOUBLETONE

THE ARTS OF CZECHOSLOVAKIA

PREFACE

By the CZECHOSLOVAK MINISTER, DR. B. STEPÁNEK

The Czechoslovak Republic, born of the Great War, forms a focusing point in Middle Europe, as a most stabilized political unit. At the same time it is the spiritual center of all Slavic nations.

It is, however, not for the first time that the heart of Europe, as Czechoslovakia is called, is heading cultural life in Middle Europe—it is only history repeating itself. Here, for the first time, was raised the voice proclaiming liberty of conscience, undaunted by the flames of the stake at which the martyred Jan Hus, the great reformer, was burned to death. Here blossomed the idea of universal brotherhood, realized in the Unity of the Moravian Brethren. The great Czech, Jan Amos Comenius, is the father of the modern educational system, and "his proposed remedies, proclaimed three hundred years ago, find an echo in a number of our contemporary movements," according to Mr. H. G. Wells.

The national renaissance of the nineteenth century revived the latent creative forces of the Czechoslovak spirit, manifesting themselves during the political oppression, in the art of the people, whose beauty has fascinated even the genial French sculptor, Rodin.

Modern Czechoslovak art, despite the unfavorable conditions under which it grew, won its place in the world. In music, the names of Dvořák and Smetana are sufficient. Brožík, Mucha and Preissig are artists well known in America. In the realm of the world's literature belong the names of Jaroslav Vrchlický and Otokar Brezina, the spiritual brothers of Rabindranath Tagore.

Czechoslovakia is a land of glorious cultural traditions and great artistic possibilities. Its capital, Prague, with its enchanting architecture and historic memories, is a treasury of art.

The city where Petrarch lived at the court of the Czech king; where Tycho de Brahe explored the mysteries of the celestial world; where Mozart composed his masterpiece "Don Giovanni" in order to "express his thanks to his dear citizens of Prague for their ardent reception" will never renounce its artistic past and will forever be the center of cultural striving, not only of the new republic, but also of Middle Europe, as it had been throughout the centuries.

And the day is not far distant when the glory of Czechoslovak art will go through the world as the glory of the Siberian Anabasis of the Czechoslovak legions went through the world during the Great War.

A stylized, handwritten signature in dark ink, likely belonging to Dr. B. Stepánek, the author of the preface. The signature is fluid and cursive, with a long horizontal flourish extending to the right.

April 16, 1921.

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Planned and Edited by ALEŠ HRDLIČKA.

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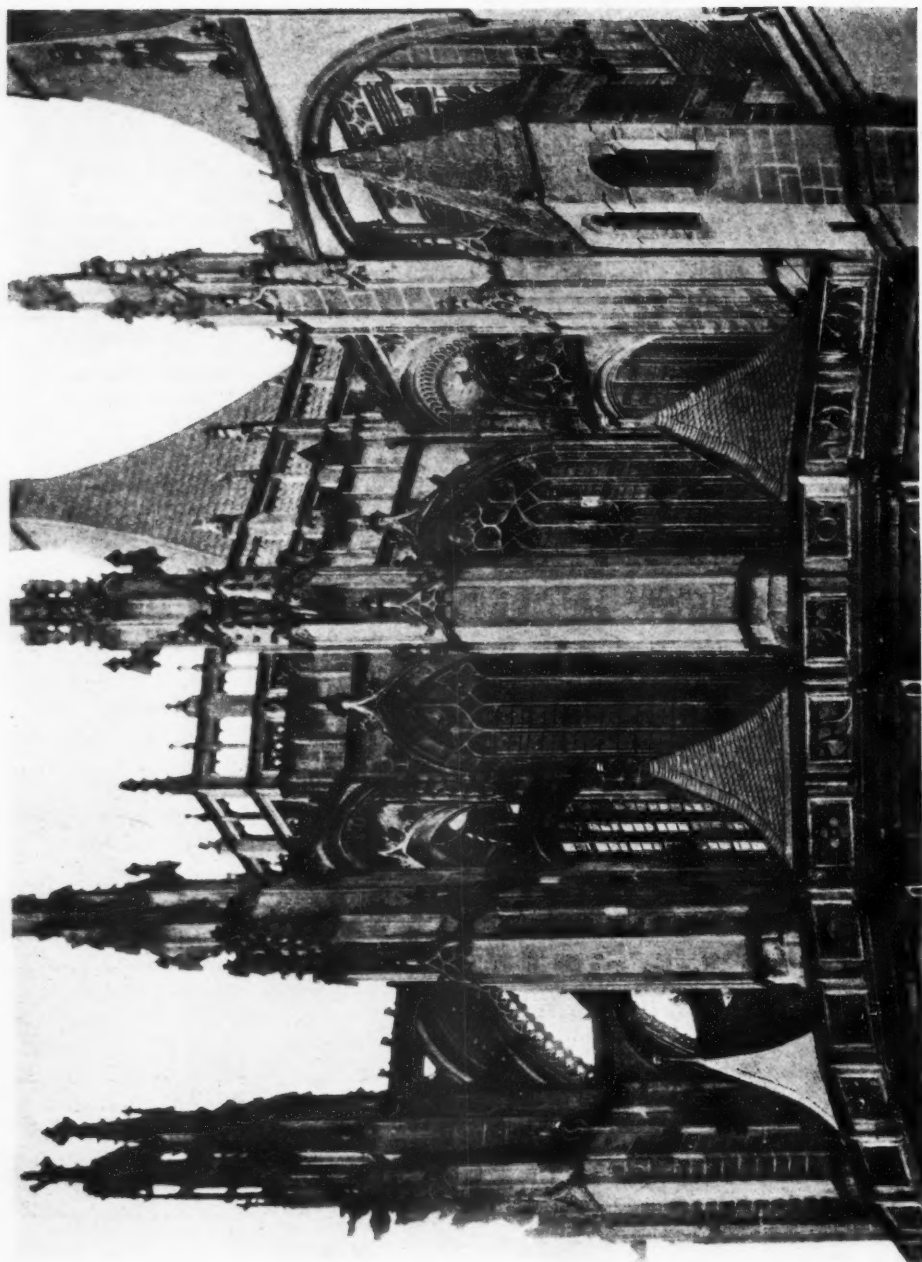
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BOHEMIA: A portion of the ornate Cathedral of Ste. Barbara, Kutná Hora (XIV Century).

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

MAY, 1921

NUMBER 5

ART IN CZECHOSLOVAKIA

Introduction by ALEŠ HRDLÍČKA.

IN SPEAKING of Art among modern peoples of the white stock, we can hardly do so any more in the comprehensively subjective sense and say American, or English, or even French, Russian or Czechoslovak Art; it is, rather, art in America, England, France Russia, Czechoslovakia. The pristine time, when a people such as the Egyptians, Assyrians or Greeks, could develop an art realm of their own, is past, and the more modern nations must be content with a more or less secondary rôle. For art, however broadly we take it, is after all limited. It is limited by our resources, but especially by the scope of our senses and our intellect. Once the available field is fairly covered and the main possibilities have been utilized, there remains not much more for art than amplification and refinement. Later historic nations develop details, styles, peculiarities, "schools," but, in the main, upon already well known principles.

However, as each people differs more or less in mentality from all others, so will their art differ. Given the same

ideological proposition, no two scholars will achieve the same literary production, and the same applies to art and to nations. It is thus that art in America will some day be shaded "American," that art in France is tinged by something distinctly "French," and that art in Czechoslovakia has acquired and is developing the flavor of "Czechoslovak," which might be difficult to define in so many words, but which is well appreciated by those of developed art knowledge and sense in other countries.

Artistic tendencies are inborn in all peoples, they are a pan-human quality, but they differ from group to group in volume, warmth, color, directions and effects. Again, as with individuals, there are peoples in whom artistic tendencies on the whole are poorly developed, or at best remain quite secondary to the routine mental manifesta-

NOTE.—The Bohemian alphabet has a number of letters not occurring in English; they are pronounced as follows: č = ch in "child"; š = sh in "she"; ž = j in "jour" or z in "azure"; ch = ch in "Nacht"; and ř, which can be approached by the combination of "rz." The accent ' makes the letter long. Vowels are all pronounced full, as in continental Latin.

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tions, the routine life; in others they are well represented in the mental complex, but yield readily to a cool coordination with the rest of the intellectual pursuits; and then there are those in whom the love of beauty, of form, of live color, of sound, of rhythm, are of the strongest life attributes, and in whom art in some form or other is a constant efflorescence, at the expense even sometimes of the more utilitarian functions. These are the favored of the Muses, to whom appreciation and love of beauty in its whole gamut are soul essentials. Such people create in art, and in all directions where creation is still possible; with nature's tools they embellish and intone more sober nature, and if general conditions are not forbidding, they give from their plentiful cup to the rest of the world; they produce painters, sculptors, architects, musicians of world reputation.

The Czechoslovaks must belong somewhere near this last category of peoples. With the rest of the Slavs they are people of sentiment, of natural and pious idealism, of predominating love of beauty in all its forms. Their villages blossom irrepressibly with folk art; their cities reflect the best arts of modern Europe; while music, a higher than ordinary music, from ancient poetic folk song to modern powerful hymns and opera, pervades everything. As a witness to their riches in just one direction—there is now in press a collection of their folk chants, to the number of twenty thousand. They have given the world, notwithstanding their relatively small numbers and their débacle during the 'Thirty Years' War, with the subsequent three paralyzing centuries under Austrian subjection, many a composer, musician, painter and others in art, not to speak of poetry and literature, of more than local and in

some cases of truly world reputation. Names like Dvořák, Smetana, Fibbich, Ševčík, Kubelík, Destinn, Mánes, Brožík, Mucha and others are well known wherever art is cherished.

The innate qualities of the Czechoslovaks in relation to art are an inheritance of the far past, and have their source doubtless in the original Slav stock from which these tribes during the earlier part of the first millenium B. C. began to separate. In the course of their subsequent existence however, the Czechs in all lines of intellectual pursuits are subjected to considerable outside influences, especially in Bohemia; but the effects of these influences may always be traced and discounted. They merely give another direction now and then, and usually a general impetus, to the art pursuits in the country. There are noticeable in Bohemia in turn strong Byzantine, Roman, Dutch, Italian, as well as French and German influences. These influences introduce the classic styles and modernized art, and at times prevail; in the end, however, their results are essentially always but a stimulation and strengthening of the native qualities; the new is largely assimilated rather than grafted on. As soon as the pressure of circumstances relaxes, the native artists, the native-bred art begin to reassert themselves. Moreover the foreign influences remain limited to the cities and their spheres of influence—the country, in the main, remains as it was. That there was never respite enough, outside of folk art, fully to develop the native tendencies, was wholly a matter of the vicissitudes to which the country was subjected.

The history of art in Czechoslovakia may be roughly divided into (1) the Early Historic; (2) the Mediaeval; and (3) the Modern. The Early period is that before the Christianization of the

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rulers of Bohemia in 874; the Mediaeval may well be conceived to begin with the year 874 and to end with the Thirty Years' War and the long prostration that followed it; while the Modern period, though beginning properly with the commencing reawakening of the nation towards the end of the XVIII, does not actually set in before the middle of the XIX century.

The art of the Early Historic period was the Czechoslovak art proper; but it was perishable art which left little if anything to posterity, except in survivals. It was the art of the frame dwelling, of the carved statue of the pagan deity, of possibly some carved or painted utensils and furniture, and of the woven, embroidered or painted decoration. There was also some art in pottery, weapons and jewelery, but this was probably less truly native, and belongs also more to the field of archaeology. There were surely abundant folk dances and folk songs with poetry and mimicry. Survivals of much of this can be traced, and that in wide distribution, to this day, but records are very fragmentary.

The christening of the Czech Duke Bořivoj in 874, by the Macedonian apostles, Cyril and Methodius, which was soon followed by the Christianization of the whole nation, makes a sharp boundary in art development. Under Byzantine and then Byzantine-Roman influence, characteristic church and later on monastery and convent structures arise, remnants of which may be found in Czechoslovakia to this day; and architecture is soon followed by church painting, sculpture and carving. In the course of time as cities grow there is also a development of lay architecture with decoration and artistic work in metals. The Dukes and then Kings, the nobles, the wealthy merchants,

foster art in all directions. Where native training does not suffice, they call in temporarily renowned architects and other artists from other countries. The transitional or old, and then the true Gothic, follow upon the Byzantine and Roman, exerting a profound and widespread influence. Prague the capital, other large cities and the country, become studded with remarkable churches, castles and mansions, many of which (some still well preserved, some in ruins) exist to this day in the "hundred-towered" city above the Vltava and elsewhere in Bohemia. And the smaller towns, then as later, reflect the prevailing art in the façades of their houses, in their roofs, their causeways and ceilings, their furniture, and in other particulars. Even the better class of rural houses show the changing tendencies. The prosperous period of art lasts from the XIII to the XV century. The time of Karel IV (1333-1378), in particular, is the "golden age" of art in all branches, in what then represented the Czech countries.

The XV century, however, brings a serious reversion. It is the time of the stern spirit of early Reformation, and engenders the terrible Hussite wars (1419-1436) which are attended with vast destruction. Many of the castles are ruined, churches burned, much in all forms of art destroyed, and but little constructed.

The main work for many decades after the Hussite wars is that of repairs. With the gradual advent of more peaceful times Art, however, reasserts itself, and that with the so-called Vladislavian or late Gothic, and then with the Renaissance (1510 onward); and also in illumination. But the nation never fully recovers. It is beset with increasing internal as well as

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external difficulties of religious and political nature, which forcibly pre-occupy the minds and which eventually, in 1620, culminate in the abrogation of Bohemia's independence, in the scourge of the Thirty Years' War, the exile of nearly thirty thousand of the best Czech families, the systematic destruction under Jesuit-Austrian guidance of the literature of the "rebel," "heretic" people, with a vast loss of life and material ruination.

It is long after the Thirty Years' War that Art in the Czechoslovak countries really begins again to prosper, and little wonder that once more it is the subject at first of considerable outside assistance, favored by the enriched enemies whom indebted Austria has rewarded at Bohemia's expense. Only slowly do the innate qualities of the people begin again to reassert themselves. Some of the damage is repaired and some new work furthered. The baroque and rococo, introduced by the now dominant Catholic church, are adopted, and are greatly modified into more pleasing forms which gain a wide dispersion. History, literature, poetry, painting, especially painting *al fresco*, and sculpture begin again to be cultivated. But on the whole, the nation is recuperating, and preparing for its future cultural as well as political liberation.

The Revival or Modern art period is delayed until the XIX century. When it finally comes, it is characterized in Bohemia as everywhere by a variety and mixture of styles, with adaptation to modern requirements and resources. Painting, which hitherto has been almost wholly church, portrait or decorative and illuminative painting, extends now predominantly into the natural and humane spheres, to culminate in the beautiful wall paintings of Ženíšek and Aleš in the National

Theatre, the sceneries of Mařák, the portraits of Svabinský, the exquisite sketches of Marod, and the great historic tableaux of Brožík and Mucha. The old "Fraternity of Painters," established in 1348, is succeeded (1796) by the "Association of Friends of Art," which exists to this day. Art work in metals and carving rejuvenates, only however almost to yield later to modern machinery. Sculpture assumes a healthy, virile progress, and has reached already some striking composites, such as Palacký's, St. Václav's and the Jan Hus monuments in Prague.

Aroused by Mánes the national spirit finds increasing favor and for a time it seems as if at last it would be permitted to develop fully—when at the very end of the century it is temporarily no doubt, but seriously blighted once more by the "official," made-to-order, art "regulations" of Austria. Austria, increasingly jealous of its provinces, and controlling absolutely all art as well as other instruction, abuses its position for the introduction of regulations which do away on the part of the Czech art scholars with national originality or tendency, replacing it forcibly by a banal, cold art of the Austrian "empire." This results in a progeny of "ex-nationalists" whose art is out of sympathy with the warm national Slav tendencies. Only the masters have escaped, but their whole example and influence, as well as time, will be required for undoing the harm done. Austria has left to Czechoslovakia many a burden of malheritage, of which that in Art is not the least.

Notwithstanding all, to-day Art in every branch, in the purely aesthetic as well as in the applied and the industrial arts, is once more fully alive in Czechoslovakia, and as in the past so now, it is willingly or unwillingly modifying the

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foreign, the weak "internationalistic" and the abnormal "hypermodern" tendencies, in accordance with the inherent poetic, sensitive individualism of the people. If times are propitious, a rapid and fruitful development in all lines



Example of native ceramics—the plate on right from 1770. In front, a dishful of "kraslice"—Easter eggs decorated by country girls.

may confidently be predicted, and it will not be long before, in painting and sculpture particularly, the Czechoslovak artists may give to the art world new classics, radiating the pure spirit of the nation's individuality.

Czechoslovakia is rich in art instruction, and rich in museums devoted exclusively or partly to Art. It is a country of museums, for there are over 350 of these scattered over the larger and smaller cities, and established mainly for the preservation of local folk art and artistic antiquities. At the head of these stand the Modern Art Gallery with the older Art Gallery "Rudolfinum," in Prague, the Art Industrial Museum in the same city, the

National and Ethnographic Museums in Prague, and the State Museum of Moravia in Brno. As to art schools, Prague has the Academy of Arts, the Schools of Architecture and Industrial Arts, the Conservatorium of Music, and a School for Organ Music; in addition to which there are the Government School for Sculpture, the Government School for Ceramics, a Government School for Arts in Metal, a School for Art Industries in Bronze, etc., and additional ceramic schools also in other large cities. Besides which Czechoslovak students are to be found in all the most renowned art schools in Europe.

America itself is not wholly a stranger to Czechoslovak art, even if we omit music. There are several of Brožík's pictures in this country; there are now being exhibited here a series of those of



A painted linen chest from a village in Moravia.

Mucha; and there exist here already a number of noted young native-born or naturalized painters and sculptors of Czechoslovak derivation.

U. S. National Museum, Smithsonian Institution.



SLOVAKIA: An ornate thatched roof house, old style.



NORTHERN SLOVAKIA: A village house with decorated gable.

FOLK ART

By PROFESSOR KAREL CHOTEK,

In charge of the Ethnographic Museum, Prague.

FOLK ART, it is now generally recognized, deserves a much greater attention by artists and art students than it has been receiving, for as far as it goes it is a faithful index of the mental qualities and endowments of the respective peoples.

Folk art of Czechoslovakia, though as yet but little known outside of its boundaries, is of the richest and most interesting in the whole of Europe; and it is interesting not only from the standpoint of antiquity and local differentiations, but also from that of the results of various influences which, in the course of time, have affected its evolutions.

These influences relate, in the first place, to the nature of the *habitat* of the Czech population. Their territory is long and narrow. From its westernmost portion, Bohemia, which forms the heart of Europe, it stretches far eastward along the southern slopes of the Carpathians. In western parts the people were surrounded by other neighbors than the eastern, and the cultural differences of these neighbors were of a radically different nature. Bohemia and Moravia, since the beginning of their history, were in constant contact and struggle with the Germanic tribes, while eastern Czechoslovakia, the home of the Slovaks, had for its neighbors the Carpathian Slavs, the Rumanians and the Magyars—groups of different culture from that of the Germans. Even the natural environment of the two main parts of the territory is not the same. The western portion is represented by two well-defined basins—the Bohemian and the Moravian—while the eastern por-

tion, bounded by mountains on the north and facing openly towards the south, is marked by a series of cross valleys which divide it naturally into a series of small districts.

In addition the internal political conditions of the two main portions of the territory differed for many centuries. While Bohemia and Moravia constituted, up to the XVII century, a kingdom of their own whose history was deeply interwoven with that of Europe in general, the land of the Slovaks succumbed in the X century to the Magyars and constituted since, until the termination of the World War, a part of Hungary.

It may well be expected that differences of such a weighty nature could not but have had an important bearing on the life of the two portions of the Czechoslovak people and their culture; and it is interesting to observe how the originally homogeneous tribes reacted to these agencies.

The western portion of the nation, the Czechs, subjected since the earliest time to all the cultural influence of western Europe, has come to reflect these in its folk as well as professional arts. Thus, it is possible for us to see in the Czech folk art now the spirit of Renaissance, now that of Baroque, Rococo, Empire, etc. This, however, does not mean a mere thoughtless imitation. On the contrary, the new styles were absorbed and made to subserve the native needs and tendencies. They assisted without changing the native artist.

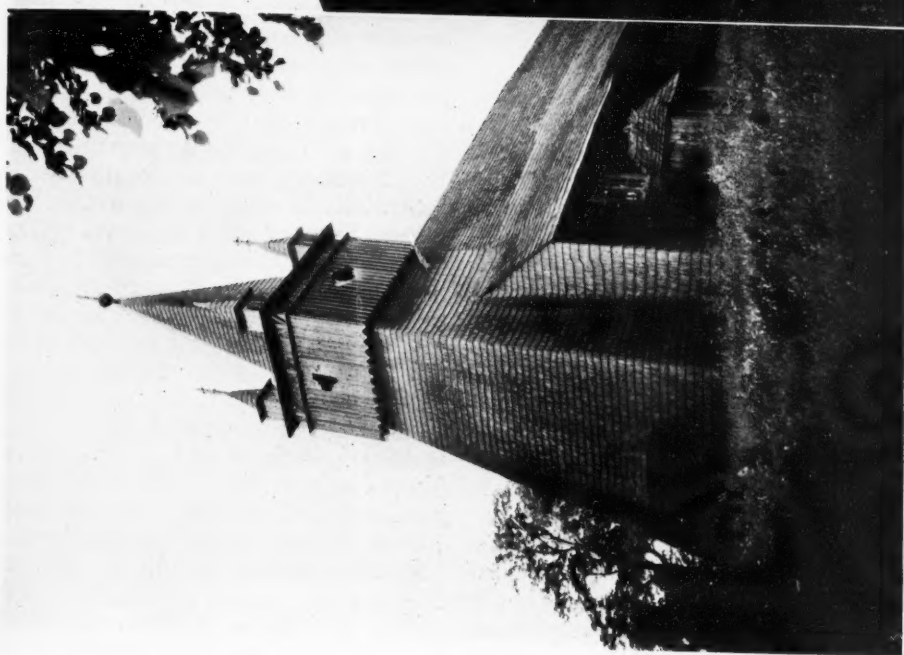
In the more eastern parts of Czechoslovakia on the other hand, where the intense political and cultural currents



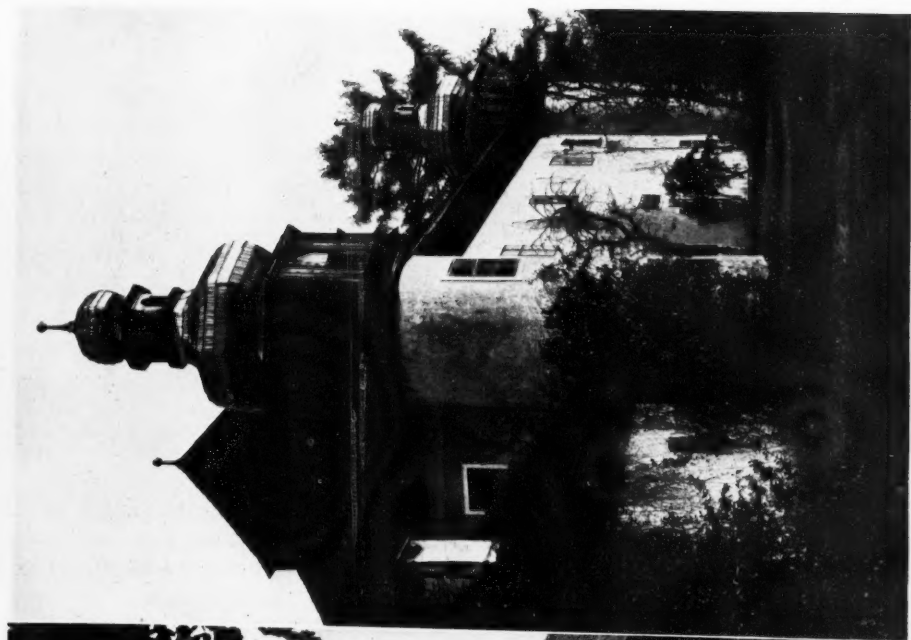
BOHEMIA: A frame house in a village, showing influence of the baroque style.



BOHEMIA: A strongly built large village dwelling.



EASTERN MORAVIA: A village church in simple Gothic style.



NORTHERN SLOVAKIA: A little castle of wooden construction, showing effects of baroque style.



Carved chairs, from rural Bohemia and Moravia.

were felt much less, the folk art remained in a large part faithful to its old Slav traditions; and its neighbors, Slav, or with a considerable Slav blood in their composition, tend in the main only to sustain it in these lines. That there is no intellectual passiveness or inferiority is best seen from the fact that these regions gave Czechoslovakia already a whole line of noted writers and artists.

The differences, of course, are nowhere sudden, but show gradual transitions. Even in a detailed study of the various units of native art, it is impossible to find any definite boundaries. The central portion of the territory, comprising a large part of Moravia, forms a broad transitional belt between the west and east. Its folk art shows many archaic motives, and many connections with the more eastern regions, but it also shows many reminders of the historic and western styles, especially the renaissance and baroque. The ethnic unity of the Czechoslovak people is, however, still indicated everywhere by the sameness of fundamentals, which increase in numbers and clearness as we proceed backward.

Before the separate lines of the Czechoslovak folk art are approached, it may be well to say a few words as to regional distribution. This, fortunately, is still possible, though many of the western parts of the country are already quite modernized. It is possible, through the fact that every larger, and many even of the smaller towns in Czechoslovakia, has its own museum in which folk art finds the foremost representation; in addition to which, there are a number of important private collections. This permits us to recognize that in Bohemia there existed about five distinct territories of folk art. They were that of the centre, not only the most fertile part of Bohemia but also the district containing the capital; and the northern, western, southern and eastern regions. To the western district we may add the southwest, in and near the Bohemian Forest, the only place in Bohemia where the native dress still fully survives and is worn as a sign of national and local pride. This is the territory of the tribe of Chods, the age-long defenders and guardians of the important Sumava passes against German invaders.

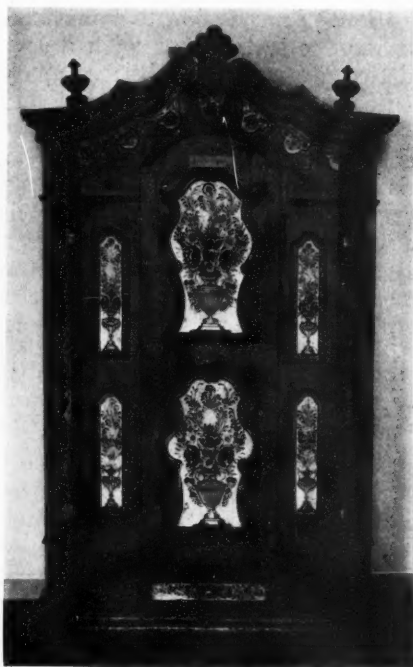
ART AND ARCHAEOLOGY

In Moravia, the distribution of the main varieties of folk art follows the old tribal boundaries which are better preserved than in Bohemia. As in Bohemia, there may also here be distinguished four or five folk art regions.

As to Slovakia, which comprises the eastern lands, there is no tribal differentiation, but a series of geographical cultural districts. In fact, each valley here constitutes a native cultural district of its own. They all, however, may be grouped into four large areas: the northern, or Carpathian; the western, extending into Moravia; the central and southern; and the easternmost, which already shows a considerable Russian influence. However, the creative spirit of the people is such that hardly two villages in the better preserved regions show art of exactly the same nature.

And now as to a few details.

The student of Czechoslovak folk art, whether a stranger or a native, can not but soon be forcibly impressed by the extraordinary natural art endowments of the rural people, as well as by their originality. They receive nothing, even of their predecessors or friends, without impressing upon it their own character and elaborating it in their own manner. There is no mere imitation, but always more or less creation. Moreover, they are always logical and in harmony with their conditions and environment. In studying district after district and locality after locality, it will be seen even in the same cultural territory, that definite variations stand in direct relation with the material condition of the people and with their environment. Thus, in the richer districts the folk art will be not only more profuse but usually also richer in brighter tones; while in the poorer districts it is less abundant as well as more sober.



A painted wardrobe from Northern Bohemia;
the work of a village artisan.

Another striking quality, apparent everywhere, is good taste. It is safe to say, except where modern industrial conditions have unfavorably affected the people, we shall never find an object lacking in taste. The student will often be surprised by the venturesomeness in the arrangements of the native dress, in the figures of the ornamentation, and especially in the choice of colors; but the results are never eccentric or vulgar. Even in the choice of colors, the innate love of color is never misused.

In addition, one becomes conscious of another constant phenomenon, which is the absence of all effort at cheap effect. On the contrary, there are found in the older pieces, and in the always deeper and more serious work of the mountain people, decorations so fine and thorough that they cannot be viewed but in ad-

ART AND ARCHAEOLOGY

miration. An aversion to superficiality and looseness, together with a sort of artistic modesty, are traits met all over.

In connection with the above stands frequently a high technical skill in the execution of the various decorations. This is shown especially in the laces and embroideries. In both of these lines the Czechoslovak folk art offers not only all the known variations, but also some that are not known elsewhere in Europe. Occasionally, the skill rises to the degree of virtuosity, and we see plainly that the woman has intentionally chosen the most difficult work just to pride herself with her cleverness. An example or two will suffice. In the western parts of Bohemia it is the fashion to embroider with silk of one color; but the worker again and again will endeavor to pile the stitches so as to give the figures a beautiful plastic or relief effect. Another exquisite but laborious process is the so-called "knot" (allied to "French knot") embroidery, by which the surface of the cloth is covered with fine knotted stitches slightly different in color from the base fabric, leaving among them lines which constitute a fine and complicated pattern. In such embroideries, the beauty of the ornamentation and the difficulties that have to be overcome can often be appreciated only by a detailed inspection. In the eastern parts of Czechoslovakia the women excel in native forms of the so-called *au jour* embroidery, producing pieces up to three yards in length by one-half broad with rich figures. As an acme of technique, it may be mentioned that in some districts even the very finest patterns are embroidered from the obverse. And it is necessary to add that all this is done by women of the people who are not formally instructed in these arts and who in Slo-

vakia, at least, often grow up without the influence of even common schooling; and that their artistic work has often to be done in the sparse whiles of freedom from hard farm and household work.

We may now approach some of the special applications of the Czechoslovak folk art. In the first place should be named the dwelling. The fundamental type of dwelling is the type of central Europe in general. For the most part, the house is of but one story, and subdivided into three rooms besides the antechamber—the kitchen, the living room and the store room. In richer districts and with better social conditions of the owners, the living rooms may be more numerous, and the house may rise to another story above the ground floor. The building material is both wood and stone. In the richer districts, the house, as a rule, is of stone; in the mountain districts it is almost invariably of wood. The details show many characteristic features. The country builder worked essentially in the spirit of native culture, and his motives for detail and ornamentation were generally taken from the native art.

In the line of rural stone houses the most interesting are those of the central district of Bohemia. The palatial architecture of Prague did not remain without a considerable influence on the country styles, and it is exceedingly interesting to note how the rural builder was often able ingeniously to adapt or incorporate the styles he saw in the palaces and mansions of the capital to the country constructions on which he was engaged. As a result there may be found in the central districts of Bohemia, and even beyond, a whole series of handsome houses reflecting the Renaissance, baroque, rococo or Empire styles. In Moravia and Bohemia the influence of these western European

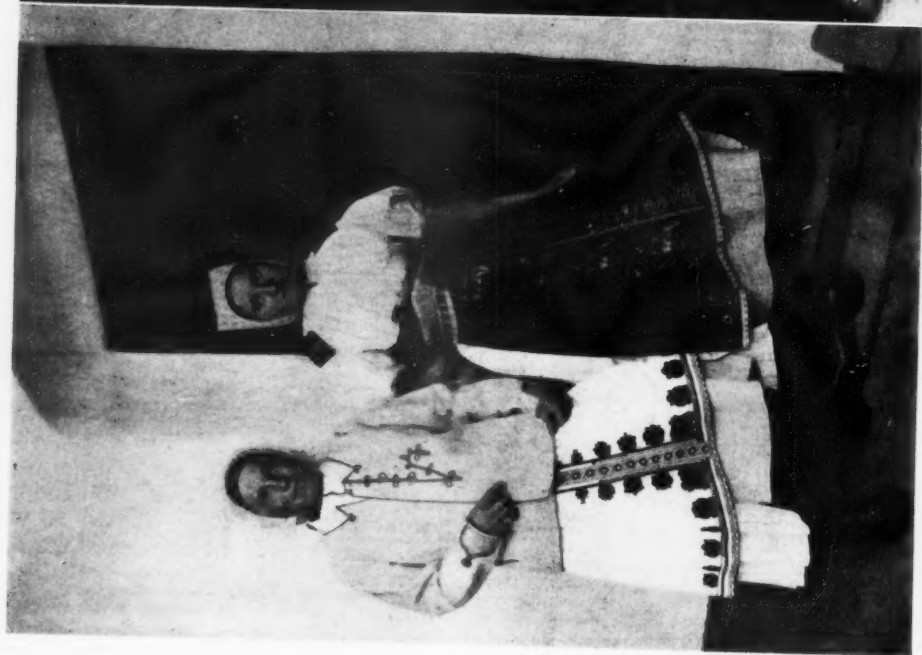


Upper: A man from southern Slovakia on a holiday.

Upper: A woodsman of the Carpathians on Sunday. The broad heavy leather belt serves as a protection.

Lower: Type of a young country woman in ordinary dress, Bohemia.

Lower: A young Moravian woman on Sunday.

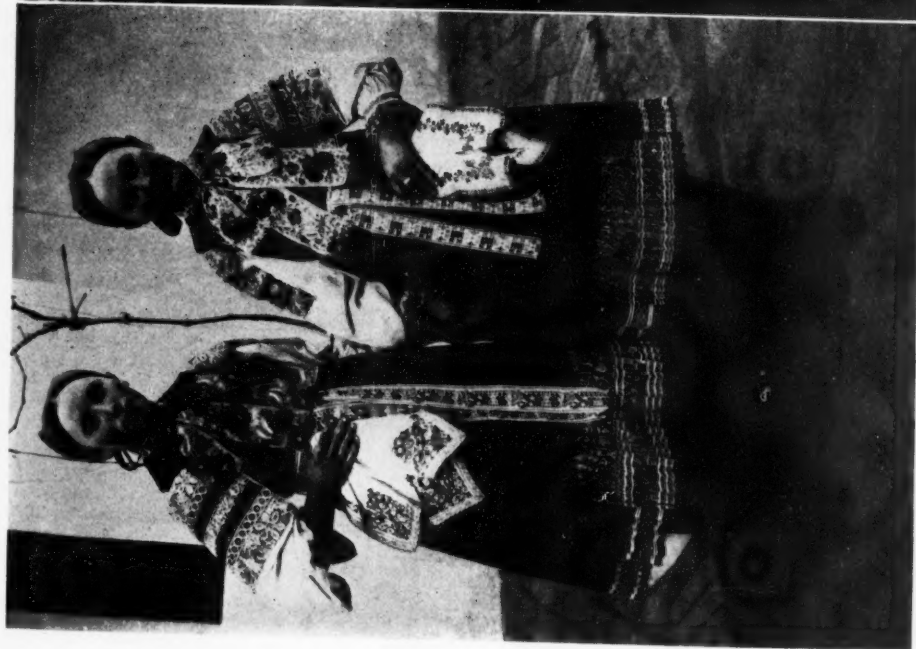


A couple of southern Moravian women.



The story that is never old, even in old Czechoslovakia.

A couple of southern Moravian women.



Moravian women in holiday attire.



A Slovak couple on Sunday.

The story that is never old, even in old Czechoslovakia.

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A Slovak woman in her finery, from the vicinity of Bratislava (Pressburg).

styles is much less; and the stone house, in consequence, is in general much simpler. But the simplicity of the architecture in these territories is often compensated for by the external as well as internal painted ornamentation. There may be noted a universal endeavor to beautify the simple walls,



Embroideries from western Slovakia.

especially about the doors and windows. All this painted ornamentation is the work of the ordinary countrywoman, who imitates her friends and creates here as she does in her embroideries; and it is very interesting to note how in



Man's shirt richly embroidered with yellow silk, western Slovakia.

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some cases the fine patterns of embroidery may be adapted or applied to the room and the dwelling.

The wooden houses are even more interesting than those of stone. They are by no means limited to the small simple mountain dwelling, but the type may be found occasionally even in the multiple structures of large estates. Such a cluster of dwellings, with perhaps a two-story main house, reminds one somewhat of the ancient wooden fortresses. This variety of architecture, which today is rapidly giving way to more modern conditions, carries much more than the stone house the imprint of the native spirit. Except among the very poor, the wooden dwelling is highly decorated. It is picturesque, partly on account of its general plan and its main details, but also because it usually shows parts where the village artisan endeavored especially to show his taste and ingenuity. This is particularly so in the gables where, by an artistic combination of painted and carved laths, there are produced nice geometrical figures. On the gables, also, are found various ornamental inscriptions, usually expressing the seriousness and deep piety of the people. Furthermore, there are various porches of more or less carved wood, frequently decorated also in colors, and supported by nicely modeled posts. The doors and the windows are also often surrounded by carvings or paintings. It is interesting to note that this frame architecture, which in these countries is much older than architecture in stone, shows many similarities and identities from one end of the Czechoslovak territories to the other, pointing to the original identity of the people.

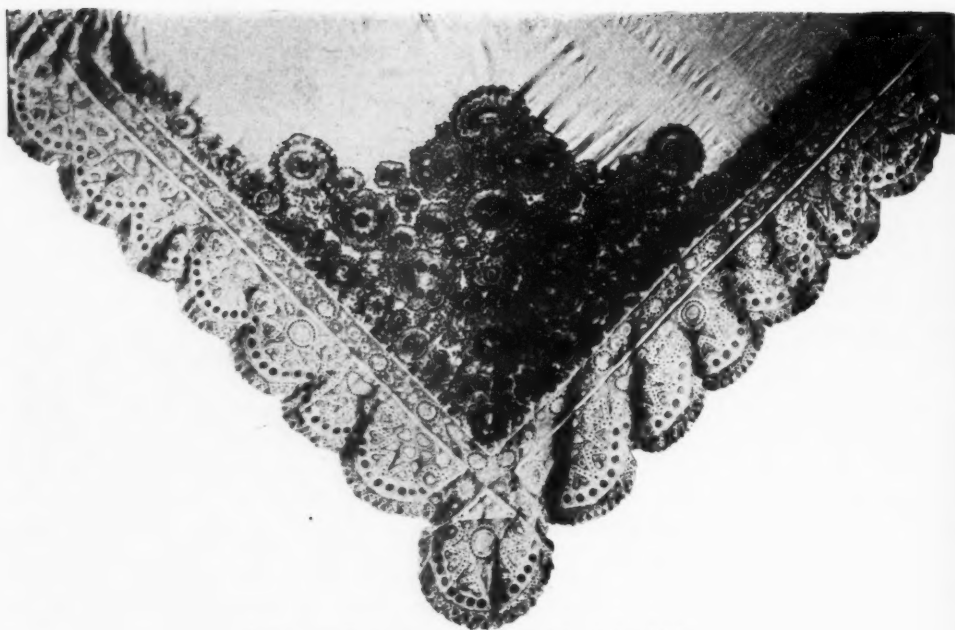
A special chapter might be devoted in this place to the old wooden churches.

They are scattered all over the Czechoslovak territory. In Bohemia they reflect mostly the various styles that changed Bohemian architecture in general; but in Slovakia they show only the earliest Byzantine influence. There may, also, be included in this category some of the small wooden castles. Modern architecture in Czechoslovakia appreciates highly the native art, and is utilizing its motives on many occasions.

If the building of the houses received so much care, it is natural that it was even more so with the finishing of the interior. The ornamentation of the interiors consists especially of painting. This is again all done by the women; the Slovak women, in particular, decorate whole sections of the interior with bright ornaments. These ornaments are always tasteful, not loud, and increase greatly the coziness of the dwelling. They are painted freehand, without any preliminary pattern. And these interiors are harmoniously furnished with more or less carved, painted or inlaid furniture. In the west, and among the well-to-do, the furniture is essentially of hardwood with a rich inlay or rich decoration in paint. The more usual native furniture is generally brightly colored and decorated with figures. In the east, the painted furniture is usually more simple.

To supplement the house decoration, some of the young women add, on holidays when weather conditions are propitious, a form of sand painting in front of the dwelling. Tasteful scrolls or figures are laid out in different colored sands and the colors are freshened by water.

As is natural, however, the greatest variety and ingenuity of native art is manifested in the dress. The various fabrics and articles of dress give not only ample opportunity for decoration,



SOUTHERN BOHEMIA: Embroidered head kerchief.

but also they are made at home by each individual owner and afford the greatest field for individual variation.

The dress offers for consideration, on the one hand, the general composition or style, and on the other the special ornamentation of its parts, particularly in embroideries and laces. In both, there may be noted in Czechoslovakia regional differences of which we have already spoken. In the central parts of Bohemia, the dress of the country people has already approached, very considerably, that of the city people which is cosmopolitan; but even here we see that the countryman, and particularly the countrywoman, are not satisfied with a mere adaptation, but that they modify the city dress in many interesting details, which on the one hand serve practical purposes and on the other demonstrate the innate artistic taste of the people. The fur-

ther we go from the capital and the other large cities, the weaker the modern influence becomes, and the more frequently we may note the presence of the native elements, which in general show a fundamental similarity with those of the largely rural and least affected eastern parts of Bohemia. As we proceed into Moravia and then into Slovakia, the variety of native dress and native art in dresses increases, to reach a climax in the more eastern parts of Slovakia, where every little valley has its own style, every village its own taste in dress. There are even instances where the Catholics and the Protestants living in the same village have each a native style of dress of their own.

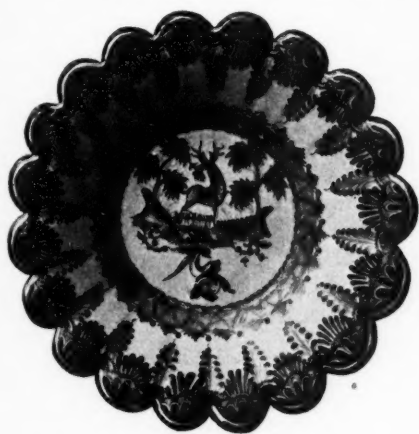
The main decorative elements of the dress are the embroideries and the laces. Bohemian embroideries are in the main white and marked by fine technique. If the patterns or figures are

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Embroidered winter coat, western Slovakia.

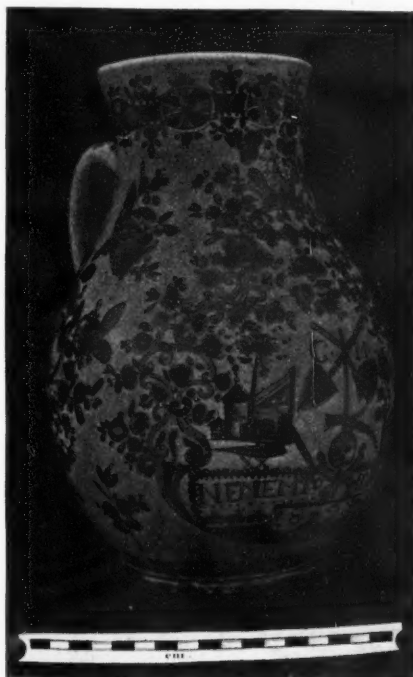
colored, as they are exceptionally, they are as a rule in one color. Many-colored embroideries are found only along the outskirts of Bohemia, particularly in the north and in the south. The products of both of these regions show much similarity with the multi-colored embroideries of Moravia. Richly colored embroideries, however, are found in Slovakia. Here the countrywomen have reached such perfection in geometric as well as curved line ornamentation, and such art in the selection of colors, that they exceed in these points anything else to be found



An example of native Czechoslovak ceramic.

in Europe. The local museums preserve many examples of dresses showing how the choice and combination of colors has intentionally produced a special "tone" to the attire. Thus, there are dresses for a cheerful and dresses for a sad effect—just as we have among the same people cheerful and sad folk songs.

Lace is common throughout the Czechoslovak territory and, in its best



Native ceramics in Slovakia.

examples, reaches the limits of technical perfection. This, of course, does not apply to the commercial lace-making of northern Bohemia which is regulated by the nature of demand. A specialty to be mentioned are the native multi-colored Slovak laces.

A component part of the folk art of Czechoslovakia is also the native deco-



Various kitchen utensils of wood decorated with carvings.

rated ceramic. The ornamental plates and pitchers are of course not made by the people at large but by native potters in the small towns; their ornamentation, however, is that of the people in whose territory they are produced, and the better pieces form a part of the interior decorations of the dwellings.

A real high-class specialty of Czechoslovak folk art is that of the so-called "kraslice" ("beauties") or decorated Easter eggs. Every country girl takes pride in decorating her own Easter eggs, which are to be used as valued gifts, and chooses her own designs and color. A variety of ingenious methods is used for the decoration, such as engraving, etching, painting, etc., and many of the best class products are genuine works of art.

Finally, mention should be made of the flowers which, in season, decorate everywhere the windows, and which serve for both the satisfaction and in-

spiration of the art sense of these folk to whom beauty means so much.

This brief survey shows that folk art in Czechoslovakia is, in general, both highly represented and highly developed. It belongs unquestionably among the most important similar manifestations in Europe. Its principles, which are the principles of Slav folk art in general, are reflected in the art of the neighboring countries, particularly Hungary and Rumania, the blood of both of which, like that of Greece in the south, contains important Slavic additions. It differs in many respects from the folk art of the non-Slavic nations in Europe, particularly that of the Germans and other more or less nordic nations. And it is an index, on the one hand, of the original unity of the Czech population, and, on the other, of the partial effects in the course of centuries of differing foreign contacts and introductions.

Prague, Bohemia.

ARCHITECTURE

By DR. OLDŘICH HEIDRICH,

Cultural Attaché, Czechoslovak Legation, Washington.

THE PAGAN Czechoslovaks built, so far as we can judge, exclusively in wood. Even fortifications were of piles and logs. And as there were no pretentious "temples," the cult of the old deities being essentially a cult in the open, the ancient native architecture must have been restricted to the dwellings. What it was, and that it was by no means devoid of the artistic element, may be safely judged from the prevailing folk constructions of historic times, which doubtless perpetuate many of the older features.

The first important outside architectural impulse that reached the Czechoslovak territories, was that of Byzantium. It came with the Macedonian apostles who Christianized the nation towards the end of the IX century; and it soon manifested itself in a series of moderate-sized characteristic round churches, which remained a strict specialty of Bohemia and Moravia not extending farther westward. The earlier of these churches were still frame structures, but the use of stone was not long delayed. Kosmas, the first Bohemian historian, some of whose writings have been preserved to our times, notes that already in the X century the Czechs had structures of stone, and that these were built in the Roman style (*opere romano*). This doubtless refers to the gradual extension into Bohemia, in the wake of the purely Byzantine, of the more western Roman influences, which may be well observed on the regrettably only too scant architectural remains from these periods. These influences came in all likelihood with the first Roman monks, whom the bishop, St. Vojtěch, toward the end

of the X century, brought to the first Benedictine Monastery, located near Prague; and they were doubtless strengthened through the voyages which the Czechoslovak Abbots carried out from time to time for the purpose of keeping up direct relations with their Orders in France and Italy. The church, and particularly the monasteries and convents in Bohemia, as elsewhere, must receive due credit for both the introduction as well as the fostering of art in many branches, even though it was essentially church art in the beginning.

As the Roman influence advanced, the originally simple rotund church became enlarged by a semi-circular apse. The most typical and interesting examples of this wider-spread style remaining in Czechoslovakia, are the Chapel of the Holy Cross in Prague; the Chapel of St. Martin on Vyšehrad—the myth-clad fortress, religious centre and abode of the earliest Czech rulers; and the little church of St. George on the hill Říp, standing on the old site where, tradition tells us, once stood with his people the patriarch Čech, who was leading his tribe "across three rivers" into the Bohemian territory, which from the Říp appeared all that could be desired.

In course of time, the Byzantine-Czech, later Roman-Byzantine-Czech rotunds, became supplemented by basilicas with a single nave or a nave with two aisles, and of a larger size. The noblest reminder of this style is the Church of St. George in Prague, founded in 1215 and reconstructed, in the style of a Roman basilica, in the middle of the XIII century.



PRAGUE: The Old Towers viewed from Charles Bridge, some of whose statuary may also be noted.

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The Roman architectural style in general reaches its highest development in Bohemia during the XI and XII centuries, and is especially favored and furthered by Vladislav I, the first Czech ruler with the title of King.

Towards the end of the XII century, architectural construction begins to change in style. The simple harmonious lines are affected by the approaching "old" Gothic extending into Bohemia from western Europe. The pointed arch appears—a form destined to have a powerful influence on further Bohemian architecture. The transitional period to a pure Gothic lasts from the end of the XII to about the middle of the XIII centuries; after that reigns the age of the Gothic.

More or less artistic architecture by this time has extended to public structures, as well as to the richer dwellings; but its main representatives are still the churches. These now become characterized by inspiring high towers, by rich ornamentation, and by beautiful, daringly vaulted roofs, characterizing so faithfully the contemporaneous powerful wave of religion feeling. In Bohemia, the Gothic blossoms out especially during the reign of Karel IV, culturally the most active of the Bohemian kings, and the one who to this day is lovingly remembered by his people. Karel was educated largely in France; he there became deeply enthused by the monumental, elevating, pure art of the Gothic cathedrals, and his endeavor when he became King of Bohemia, was to give his country works of the same nature.

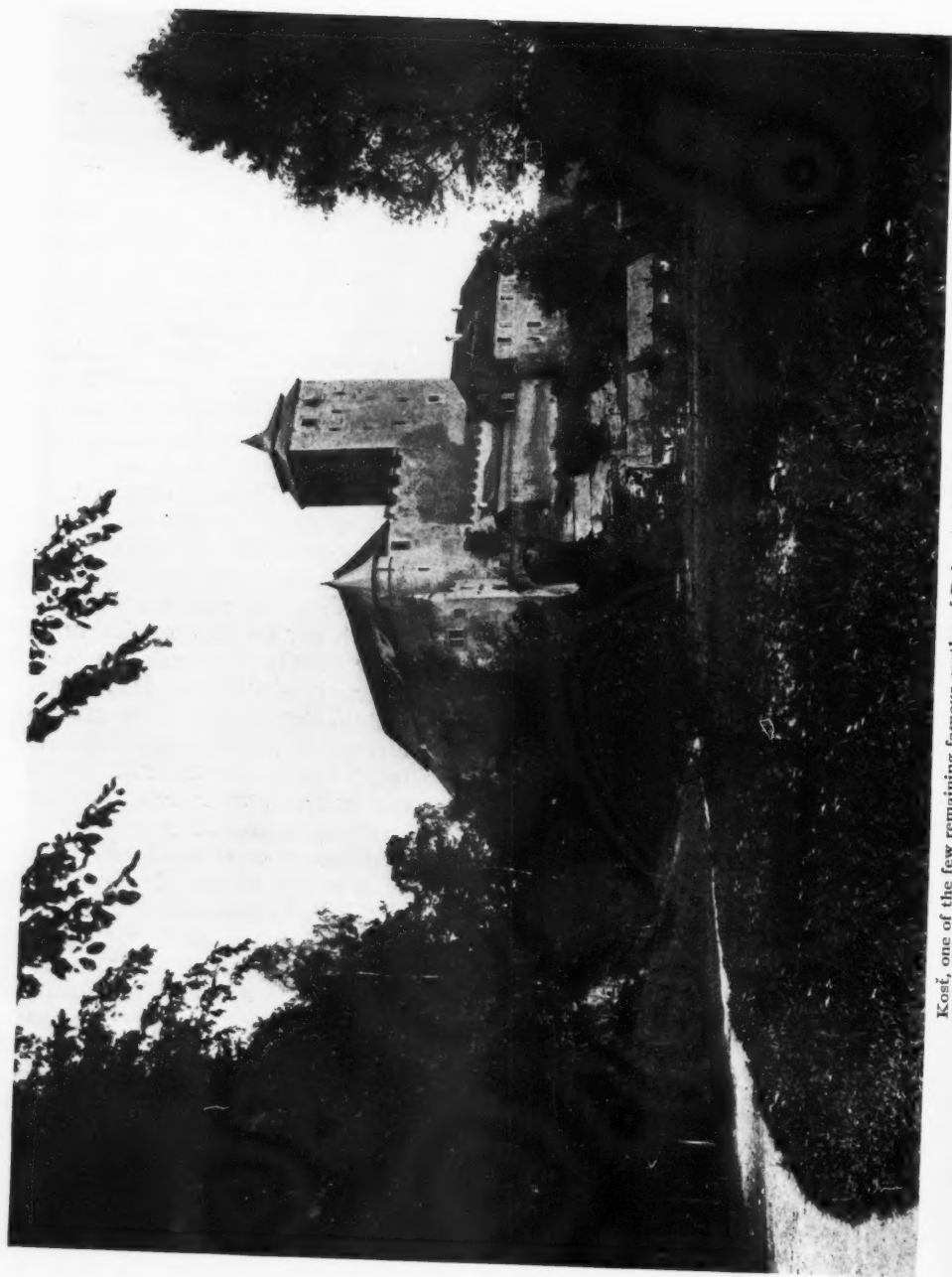
Due largely to his fortunate, peaceful and long reign, Karel's intentions were realized in an abundant measure. In 1344, he laid the foundation of the celebrated St. Vitus Cathedral of Prague, which, built on a high elevation and

offering from all directions a view of beauty, remains to this day the foremost ornament, and almost a symbol of the capital city. The construction of the cathedral was entrusted at first to a Frenchman, Mathias of Arras, and after his death to Petr Parléř and then to his son, Jan Parléř, of Prague.

The establishment in Prague during Karel's reign of a native archbishopric checked in a very large measure a threatened German influence in church architecture. The people even then were very suspicious of any such influence, feeling well that it was liable to be only the forerunner of foreign meddling in politics and national life in general.

Petr Parléř built also the church "Karlova" in Prague, whose great cupola is arched so daringly and ingeniously that it remains to this day an object of admiration. In the XIV century, when built, the vault seemed so wonderful that before long the church became woven about with superstition. It is told to this day that the builder succeeded only by the aid of the infernal powers; and it is further said that even he himself finally lost faith in his success, and at the termination, after having fired the scaffolding and hearing from a distance its crash, took this for the crash of the dome itself and committed suicide in desperation.

At the bidding of Karel IV there was also built the castle "Karlův Týn," which an eminent professor of Art History characterizes as "a monumental construction in every respect, impregnable in its time and indestructible." The castle became the depository of art, of religious relics, of the most important state documents, and of the crown jewels. It stands well cared for to this day as one of the pearls of architecture and decorative art of the XIV century.



Kost, one of the few remaining famous castles of Bohemia (XIV Century).

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Karel's son, Vladislav IV, was also a friend of art and of the Gothic style; but his reign is marked rather by attention to luxurious detail in art than by monumental construction. A splendid example of this tendency may be seen in the gable of the old building of the University.

The Hussite wars of the XV century paralyzed architecture, as well as other arts, and were attended by widespread destruction. A multitude of churches, monasteries, convents and castles fell prey to the religious effervescence and warlike operations. Vandalism was severely punished, but a religious war is a poor protector. There is a tradition that the incendiary of the beautiful church in Sedlec was punished by the famous Hussite leader Žižka, by having melted metal poured into his throat.

The Gothic blossoms out once more in its latest phases during the reign of Vladislav. It is largely limited to the repair and restoration of ruined churches, but in details produces valuable and original innovations. The best examples of these are the complex, richly-ribbed vaulted ceilings. This period produced at least two noted architects whose names have been preserved to our time, namely Beneš of Loun, and Matyáš Rejsek.

The XVI century is essentially that of the advent of the Renaissance. In 1534, under the direction of the Italian master Terrabosco, there is constructed the wonderfully beautiful little castle of Queen Anne, indisputably the finest example of Renaissance art north of the Alps. It is quite impossible in a few lines to describe the harmony, and the attractive gentle elegance of this construction, which fortunately remains to our day in an excellent state of preservation.

This century, as a whole, may be said to be marked by the influence of noted Italian architects, called into the country by the Bohemian nobility. The Italian masters everywhere worked, however, hand-in-hand with those of native derivation, and after a more or less temporary stay left architecture in the hands of the latter. Moreover, the influence of the native builders resulted in such modifications of the Italian style, that we are justified in some instances, at least, in speaking of the Renaissance of Bohemia. These conditions persist until the end of the century, when some influences from the northwest of Europe begin to manifest themselves.

The best architectural remains of the XVI century comprise the Schwarzenberg's castle in Prague; the castles in Litomyšl, Opočno and Krumlov, and the city halls in Plzeň and Prachatic. Another remarkable construction representing the old Gothic is the Church of St. Barbara in Hora Kutná, erected by the proud inhabitants of that rich city with the object of exceeding in both size and luxury the St. Vitus Cathedral of Prague. Still other monumental structures from this period are the well-known Most Tower, erected for the defence of the Karel Bridge; and the great Vladislav Hall in the Prague Castle, which used to serve for banquets and even for knights' combats. This remarkable hall and the equally remarkable Týn Church, are at the same time the two structures which in Bohemia show the first traces of the coming Renaissance, which reaches Bohemia at least two decades earlier than it does any part of Germany.

The XVII century is essentially that of the Thirty Years' War, with its great destruction and paralyzing consequences. Architecture as well as

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the other arts were naturally among the pursuits that suffered most. As a result there are but few noteworthy architectural remains from this period. The brightest is the castle constructed in Prague during the war for Valdštýn (Waldstein), the famous general. The palace encloses an admirable loggia, which is as if transplanted from the very heart of sunny Italy.

After the Thirty Years' War and its immediate consequences, architecture in Bohemia begins again to revive, this time through the influence of the Jesuits—the same Jesuits who did so much for the destruction of Czech literature and art during the war. The rôle of the Jesuits in the Czechoslovak countries was to recatholicize, to bring back to the fold of Rome, the population. To further this purpose they now began to build new showy churches, the form and riches of which were to influence the mind of the people and create due respect for the Catholic religion. In addition the estates of the executed or exiled true Czech nobles and rich families, were during and at the end of the war distributed by the victorious Hapsburgs to foreign adventurers and Austrian tools, who, finding themselves with valuable possessions were now, on the ruins of the old, building their new mansions and castles. Whatever art was manifested in these movements was outside art, generally more or less mediocre and not connected with the native population. The latter, crushed politically, deprived of its best blood and reduced to little more than a remnant in numbers, had now no means or inclination for artistic pursuits in any direction.

The essential contribution of the Jesuits to the architecture of Bohemia was the introduction by them of the baroque, which in the course of time

became the prevailing style in the country, and was eventually so developed and generalized that many of its remains may still be seen in the Bohemian cities. Of the most notable is the St. Nicholas Church in Prague which, with its picturesque dome, characterizes the whole part of the city between the Vltava (Moldau) and the Hradčany, the present seat of the Parliament and Government of the Czechoslovak Republic. Another interesting construction, belonging to this class, is the so-called Russian Church in Prague; while a similar structure, but a real jewel of architectural art, is the little "Castle" now known under the name of "America." If we enter some of the crooked streets of Malá Strana, in Prague, we are in a regular museum of baroque architecture; and similarly in parts of some of the smaller cities.

Besides the baroque, later Prague reflects also some of the cold "empire." This style was never sympathetic in Czechoslovakia, and it remained essentially an "official" style utilized by the Austrian Government for its own constructions, which fact only added to its unpopularity.

The introduction of the empire left certain unfavorable effects which are perceptible to this day, and which manifest themselves in monotony. It is really a subjection of art. The only objects of consideration are "practical purposes" and the results are unattractive.

It is only in the sixties of the XIX century that a real turn to the better may be noticed. There is, in a way, a revival of the Renaissance. This is marked first on public structures. They gradually reach their acme in the National Theatre a truly national institution built for the nation and by the

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nation, as one of the means of preserving the Czech language and culture and of combating German oppression. It was built by the Czech architect Zitek, and represents one of the finest modern structures in all Europe. Viewed from whatever direction it represents a pure, ideal art which produces a deep impression. The stones of its foundation—as those of Washington's obelisk—were brought from the various districts of the Czechoslovak territory. The enormous cost was defrayed wholly by voluntary contributions of the Czech people, in which even the beggars participated; and when during the finishing touches, due to the carelessness of a plumber, the first building burned down, the whole nation grieved and wept; but commenced at once new collections, and in a short time built even a better structure. (See cover picture.)

Another monumental structure, dating from the latter half of the XIX century, and showing the influence of the Renaissance, is the National Museum, standing at the head of the square of St. Václav in Prague.

The Renaissance as modified in Czechoslovakia has in the course of time become very popular, and there is hardly a small town in which either the town hall or the Sokol Hall, or some of the schools do not reflect this style which dates back to the XVI century, but which during the XIX century has been modernized and still further developed.

At the present time the Czechoslovak architects are following the modern tendencies. As a rule, they supplement their studies outside of Czechoslovakia, more particularly in France, and are applying their endowments as well as possible under modern

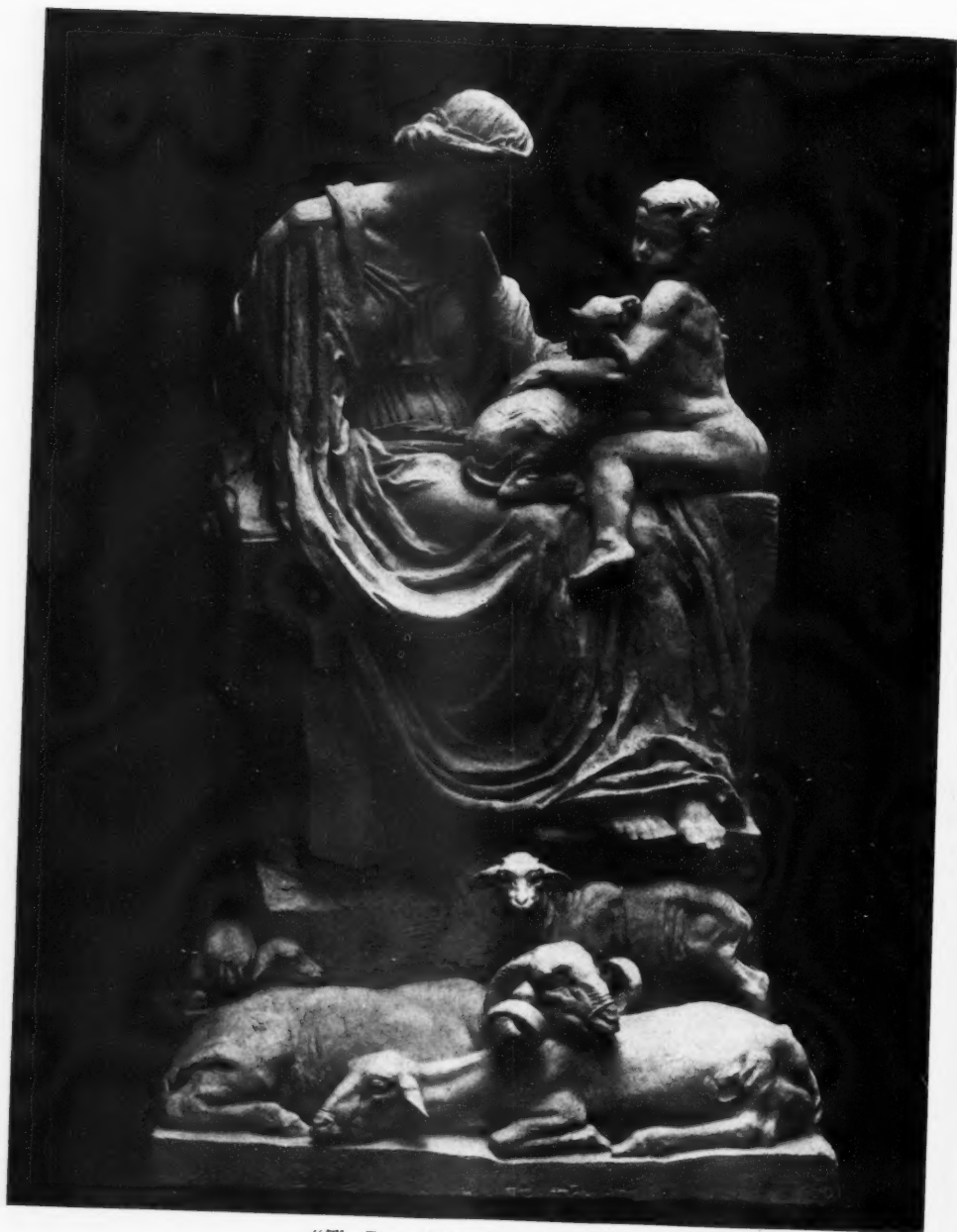
technique, material and requirements. There is no definite, unique, national tendency—there has been no time as yet for its development; but the best minds are searching for a true way in that direction.

Of the most remarkable recent productions in architecture may be mentioned Panta's Station in Prague, known since the armistice as the "Wilson" Station—in slight recognition of the aid extended to Czechoslovakia by the American President, whose true greatness will perhaps only be appreciated by the historian; and also the "Representative Prague Hall," the work of Balšánek and Polívka. Both of these are structures that well deserve the attention of the art student visiting the capital of Czechoslovakia.

On the whole, we see from this brief and very incomplete survey that while the wars of the XV and XVII centuries have brought about widespread destruction of architectural remains, Czechoslovakia, and in particular Bohemia, with its capital Prague, still possesses many memorable and interesting structures, representing practically the whole evolution of European architecture, with native modifications. These tendencies are most marked in the capital of the country, but they are reflected all over in the larger and smaller towns, and even in the higher class of rural constructions. Some of these structures represent veritable jewels, dispersed over the country. They are witnesses of the inherent qualities of the people.

Taking into consideration the relative smallness of the nation, Czechoslovakia may well be proud of its architectural record.

Washington, D. C.



"The Pastoral Madonna" by B. Kafka.

SCULPTURE

By DR. OLDŘICH HEIDRICH

SCULPTURE, in the proper sense of the term, was unknown in Czechoslovakia before the introduction of Christianity in the IX century. According to the old chronicles, the pagan Czechoslovaks had statues or statuettes of their deities, which they called "dědky," but all these were carved in wood. The first efforts at true sculpture date from about the X and XI centuries, and were made by the monks of the famous Sázava Monastery, in which native church art, in all forms, was fostered from the beginnings of the establishment.

During these earlier centuries, sculpture was intimately associated with architecture, which it served, and can hardly be said to have existed as a separate art. It manifested itself particularly in bas-reliefs and decorations, of which some interesting remains are preserved.

With the advent of the Gothic, all plastic arts and sculpture in particular assumed a great development in Bohemia. Petr Parléř, the builder of the renowned St. Vitus Cathedral in Prague, was also a famed "artist in stone," who left us the statue of St. Václav which is still preserved in the cathedral, and participated in the sculptures of the "tombs of the Přemysls"—the kings of the Přemysl dynasty.

A whole series of valuable sculptures remain from the period of Karel IV and his son Václav, in the XIV century. The triforium of the St. Vitus Cathedral bears a row of marble busts, portraits of the kings, queens, notables and architects who patronized or assisted in the construction. Somewhat coarser are the stone statues of the

Old Town Bridge Tower in Prague. There is a beautiful piece of sculpture in the Tomb of Ste. Ludmila, in the Church of St. George. The expressive reliefs on the portal of the Týn Cathedral in Prague are also from this period.

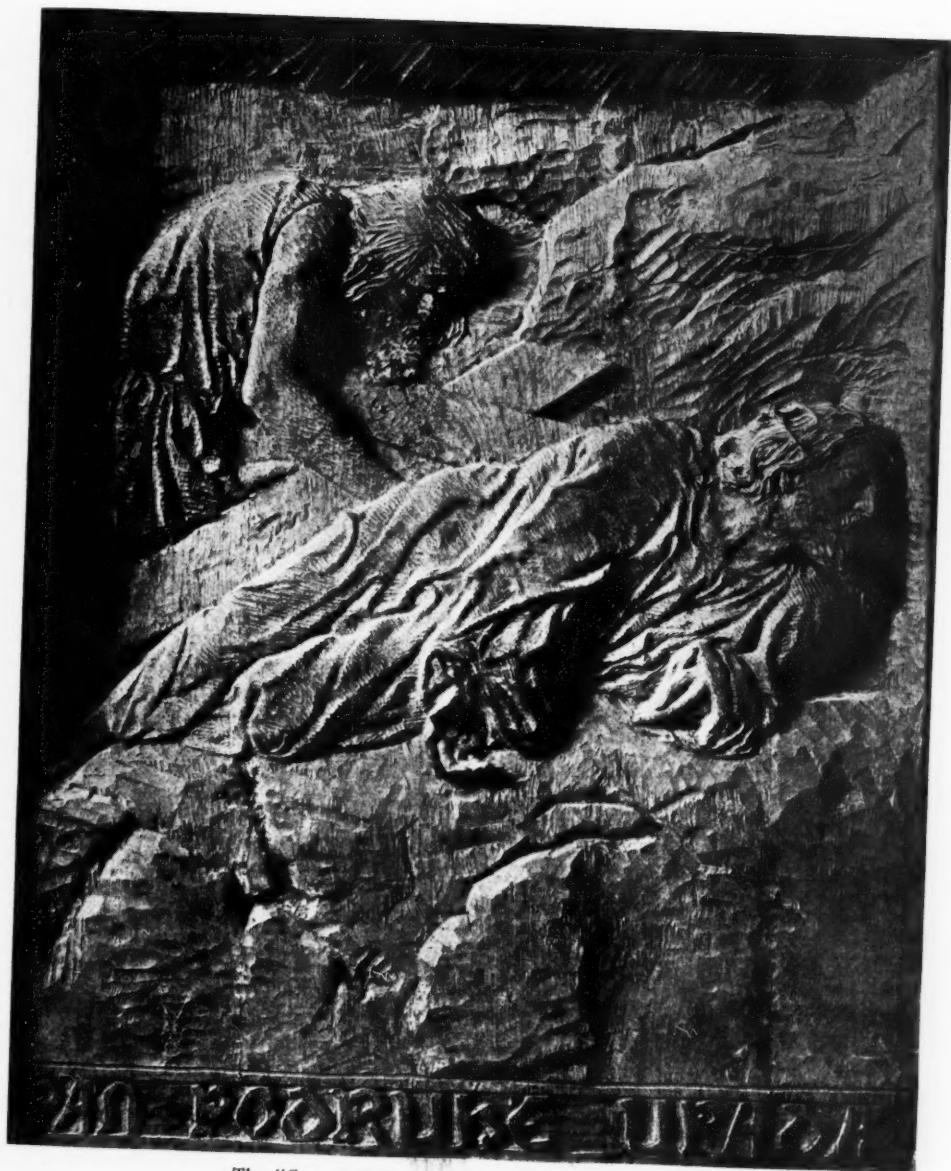
The XVI century brings with it the beneficial influence of the Renaissance. Italian builders and artists are called to Bohemia to introduce the style, and the country is enriched by a number of masterpieces of architecture. With the builders come also prominent sculptors, whose places, however, are soon filled by native scholars.

This period marks, too, a high development in artistic sculpture in metal. Unfortunately, much that was produced during this and the earlier periods was carried away or destroyed during the Thirty Years' War. Of the surviving works of plastic Renaissance art one of the most interesting is the so-called "Singing Fountain," the work of Jaroš or Brno, located in the former Emperor's garden in the Prague Castle. Besides the handsome sculptured form of this fountain, as the water falls back on it, it emits a series of melodious tones, wherefore the term "Singing Fountain."

The period of the baroque in Bohemia and Moravia of the latter part of the XVII and the XVIII centuries left also, especially in the churches, a series of sculptural remains, both in the capital and in the smaller cities. But the end of the XVIII century, under the influence of the Austrian Emperor, Joseph II, was very unpropitious to art in general. Many of the monasteries, and convents in particular, were confiscated and turned into bar-

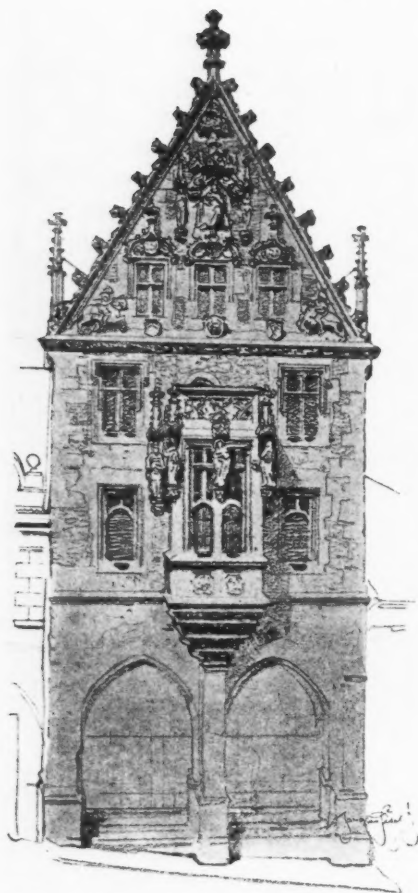


Carving in wood, "Weep not for Me," from the famous *Via Dolorosa* at Kolín by Bílek.



The "Second Fall," from *Via Dolorosa* by Bilek.

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Kamený Dům (the "Stone House"), XIV Century.
Kutná Hora.

racks or used for other purposes, which was attended by extensive dispersion, if not destruction, of art objects of every nature. The nobility of Bohemia who up to this time, outside of the churches and monasteries, constituted the main support of art in all its branches lost temporarily, under the influence of the Court, interest in these directions. And the renowned art collections of Bohemia, brought together particularly under the Emperor Rudolph II, were in the main sold in

order that funds might be obtained by the Austrian Government for more "practical" purposes. It is little wonder that this period is marked, in sculpture as well as in other branches of art, by mediocrity as well as scarcity of production.

The modern revival of sculpture in Czechoslovakia belongs to the XIX century. During the earlier part of this century there are still to be noted the depressing and binding influences of the old traditions and conventionality, but before long and simultaneously with the cultural revival of the nation in all directions, a number of young sculptors appear who gradually raise the art to the level of other contemporaneous standards. The cold empire style, as well as the baroque sculptures of the saints and of church decorations, are gradually abandoned. That progress was not even more marked and rapid was due wholly to the repressive influence of the Austrian Government which, in the characterization of Gen. Marlborough, "was always behind the rest of Europe by one army, one thought, and one century." We know that, so far as thoughts and ideas are concerned, Austria was behind by far more than one; only a future impartial study of the baneful influence of Austria on its "provinces" will show how unwholesome, not to say paralyzing, this influence was in the direction of a free inspiration and unfettered development of all branches of fine arts as well as of literature.

Among the modern pioneers of sculpture, in Czechoslovakia, may be mentioned Václav Levý (1820-1870), whose teacher, Schwanthaler of Munich, wrote that he was "his best scholar, but without a hair of his (Schwanthaler's), being just his own and original." Levý also spent twelve years in Rome, where

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his fame grew so that some of his works were purchased by Pope Pius IX. His sculptures, largely of a religious nature, show a sincere piety with a deep appreciation of antique beauty and harmony.

It would be difficult in this place to mention the individual Czechoslovak sculptors of the transitional and modern periods—they have mainly a local significance. One who rises considerably above this is Josef Václav Myslbek (1848–1909), for many years a professor of the Prague Academy of Arts. Myslbek was a sculptor of high individuality, fine technique and originality. Breaking away from all that was oppressive in the tradition of sculpture, he blazed his own way. His statues breathe with freshness, wholesomeness and inspiring heroism. The realities and beauties of nature are his teachers and models. His love of faithfulness is such that when he modeled the great monument of St. Václav, the patron of Bohemia, he lay on the ground and had a horse repeatedly pass over him in order that he might properly study the action of the animal's muscles also from that direction. The monument in question, standing now in the foremost square of Prague, is his most popular production, for outside of the high artistic value of the work, its subject St. Václav, is a national hero. It is St. Václav, who the people believed up to the World War, slept with his knights in the hill "Blaník," from which, when Bohemia was in dire straits, he would emerge for its salvation. When the Czechoslovak army, led by the Sokols, appeared suddenly in Siberia and Russia and did wonders which contributed in so large a degree to the liberation of Czechoslovakia, many of the common unsophisticated people were inclined to accept that these were the Blaník



The Wounded Soldier, by Jan Štursa.

knights of St. Václav. The monument in question is a symbol of the more fortunate future of the Czechoslovak nation; the statue itself exhales strength, confidence and hope in the events to come.

The latter part of the XIX century marks the emancipation of the Czechoslovaks' sculpture from the art of Germany and German Austria. The ideals are now French, besides the best of old Greece, Rome and Italy. Rodin, in particular, exerts a marked influence. But throughout all there is manifest a desire of the sculptors of "being their own."

Among the most noted of the later generation are Josef Moudry, whose works embellish the Vyšehrad Pan-

ART AND ARCHAEOLOGY

theon; Antonín Procházka, a sculptor of eminent technique devoted to slavic types; and others. The foremost after Myslбек, however is, Stanislav Sucharda. His statues, for the ideals of which he delves into folk lore and folk life, are full of warmth and gentleness. Sucharda is a poet-sculptor, but a poet who does not slight faithful technique; also, he may be strong dramatically. His *chef d'oeuvre* is the granite and bronze composite monument of Palacký the "father of Bohemian history," in Prague. This striking and symbolic monument, to which illustrations do scant justice, is justly a pride of the Czech capital. It represents Palacký the historian, listening to the voice of the historic current of events; while some of the subsidiary figures point to the nation's subjection and hope for liberation.

Still another living Czechoslovak sculptor of note is Ladislav Šaloun. He is the sculptor of the third greatest monument in Prague, that of Jan Hus, standing in the memorable square of the "Old Town."

In addition, the present generation of Czechoslovak sculptors is represented by a whole series of names, some of which are already well known beyond the boundaries of the new Republic, but which it is impossible to mention

within the scope of this paper. And the progress of the art of sculpture in Czechoslovakia, with minor exceptions, is a healthy progress full of promise for the future.

Notwithstanding the vicissitudes of time, and the serious disadvantages under which sculpture labored in Czechoslovakia until the latter part of the XIX century, the appreciative visitor to Prague can not but be pleasurably, and here and there deeply, surprised at what remains. The churches, the cemeteries, the squares, the museums, the castles, many of the old rich mansions, the ancient Gothic towers, and last but not least the Karel's Bridge, show far more in the line of sculpture than can be found in any modern city of similar size to the Czech capital. They are the accumulations of art remains of ten centuries, and they represent a book of the history of sculpture and related arts which deserve a much more attentive perusal than it has yet received from outsiders. Some day, we may hope, these and the other art treasures of Bohemia, to which these scant few lines can barely call attention, will be suitably described in the English language and shown in illustrations which are not yet available.

Washington, D. C.



PAINTING

By ALEŠ HRDLIČKA.



A Honeymoon in Haná (rich district of Moravia), by Joseph Mánes.

THE HISTORY of the art of painting in Czechoslovakia has really but two subdivisions, the old and the modern, the latter beginning strictly only with the later half of the XIX century.

The long old period is characterized especially by church art. The first painters mentioned in Czech history are the first two abbots of the Sázava Monastery. The art is partly ornamental, partly representative; and the



Mucha's "Jan Hus Preaching to a Congregation which includes the Queen and the Court Ladies."

Mucha's "Jan Hus Preaching to a Congregation which includes the Queen and the Court Ladies."



Mucha's "Jan Hus Preaching to a Congregation which includes the Queen and the Court Ladies."

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PTÁČEK.

Illustration to the Folk Song "A Birdie."

By Mikuláš Aleš

latter appears for a long time restricted or almost so, to paintings on cloth, wall or wood, or religious scenes, of saints and of madonnas. Of the earlier productions but very little remains to our day, and we are unable to judge of their standards.

As for all arts, so for painting in Czechoslovakia, the "golden days" are those of the XIV century. In 1348 the painters are already numerous and important enough to associate into a

Fraternity. It was, also, during this time that painters and other artists were elevated to a special dignity at the Court.

It is of interest to note that the Painters Fraternity embraced painters in general and the heraldry painters, between whom there was kept a clear distinction which is not now fully understood. The patron saint of the fraternity was St. Lucas.

During this century there is an influx into Bohemia of painters from Germany, some of whom remain temporarily, while others settle permanently in the new country; and with these newcomers are brought in German and Dutch influences which are very perceptible in the Bohemian art remains of the period. In conformity with the spirit of the time, and the piety of Karel IV, the sphere of painting remains still very largely religious, but there is also some portrait and "worldly" painting. There is a marked development of painting "al fresco."

The survivals of painting from this period are quite numerous and afford interesting material for study. Besides the western there are noticed some Italian and even still some Byzantine influences. The quality of work reaches in some instances a high standard without, however, constituting masterpieces which would equal the best Flemish or Italian. It is plain that circumstances have as yet not been sufficiently propitious to develop a school of characteristic painters of Bohemia itself.

Simultaneously with the development of painting at large, a very considerable progress has also been realized during these earlier centuries in the development of miniature paintings and especially in the illumination of bibles, breviaries, psalters, and books of the gospels. An effort was also made

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during the reign of Karel IV in art mosaic.

During this period the painting of church interiors reached its maximum development, and there are accounts of whole series of churches and castles that were filled with paintings in this manner. Unfortunately a large majority of this painting has, in the course of time, been destroyed. Some good examples have been accidentally recovered in recent times during repairs to old churches.

During the reign of Václav IV, the son of Karel, the favorable period for the development of art and painting continues, but the latter is now marked by more boisterousness and less restriction. The art of illumination has progressed extensively, and has left a series of valuable examples.

The Reformation and the Hussite wars of the XV century not only stopped art progress, but resulted in widespread destruction. What this produced follows very largely old traditions. The art of illumination, however, shows a decided advance still further, as witnessed by the number of precious remaining examples, some of which begin already to show the influence of the Renaissance.

In the XVI century painting is especially favored during the reign of Rudolf II. As a Hapsburg, Rudolf called in a number of Dutch and German masters, the foremost of whom is Bartholomew Spranger of Antwerp, who eventually settles in Prague for the rest of his life. The new impetus given to the art of painting extended, however, all over the country and resulted in the appearance of a series of native painters, some of whom become especially noted.

The XVII century and the Thirty Years' War were on the whole a most unfavorable period for the art of paint-

ing in the Bohemian territories. A number of the foremost native artists were among the exiles from the country; and there was no incentive for the development of others. In addition to which there was a wide destruction. After the Thirty Years' War the new nobility and new rich owners, mostly of foreign extraction, in repairing the partly ruined and in building new mansions, called in again numbers of foreign painters, the foremost of whom was Peter Brandl, whose paintings were characterized by unusual power. The

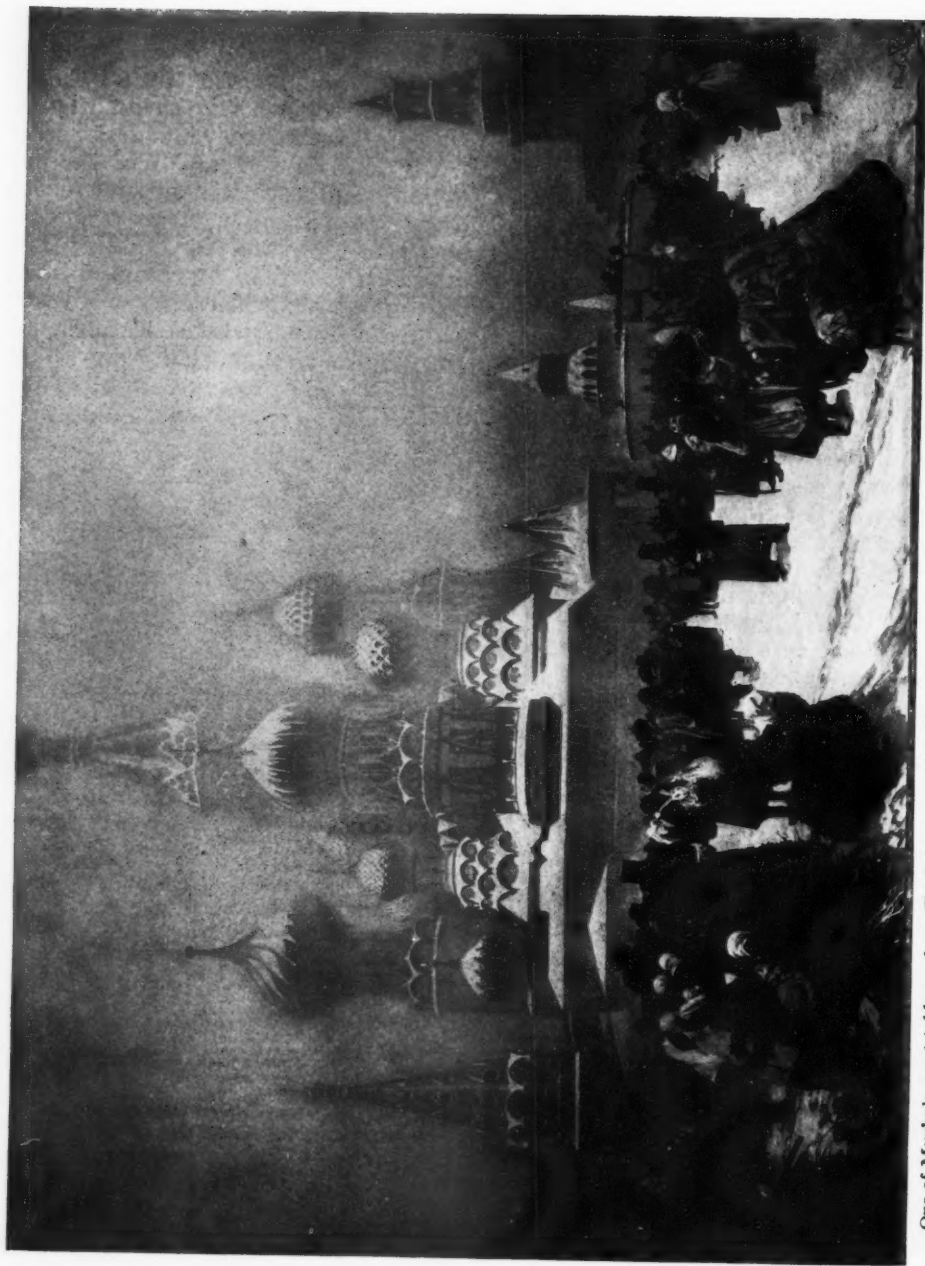


Koline, Koline! na pútnéj rovině
nejeden synáček u tebe zahyne.
Koline, Koline! nejmí hoden státi,
nejedna mahnúla synáčka tam stráti.
Matúška synáčka, sestřička bratříčka,
nejedná panenka svého milovníčka.

BITVA U KOLINA

Illustration to Folk Song relating to Battle of Kolin.

By Mikuláš Aleš



One of Mucha's great tableaux from Slavic history, "The Liberation of the Serfs in Russia," with idealized Kremlin in the background.

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art that showed the most rapid advance toward recovery was painting *al fresco*, represented by a new progeny of native painters, among whom excelled especially Václav Reiner (died 1745). The development in this direction is such that it is possible to speak of a Czech School of fresco paintings of the XVIII century. The subjects of the paintings were partly religious, partly battle scenes, either historical or allegorical, besides which there appear also landscapes, paintings of flowers, etc.

The reign of Joseph II, as a complete antithesis to that of Rudolf II, directly interfered with all progress in art, including painting. By the decree of 1782, the Painters Fraternity was dissolved. Rudolf's art gallery, and many privately owned pictures were sold abroad; and nothing was now produced. This curious state of affairs can only be regarded as one of the manifestations of abnormality which here and there have been observed in the different Hapsburgs. Fortunately, in 1796 conditions have so changed that the establishment of an "Association of the Patriotic Friends of Art" became possible, which was soon followed by the foundation of a permanent Art Gallery and Art School. This, properly speaking, was the beginning of the modern period of the art of painting in Bohemia, though for a long time yet the art was laboring under foreign influence.

The rest of the history of painting in Czechoslovakia is that of a steadily accelerating development toward the best of modern standards and an equally augmenting emancipation from traditional and foreign influences. The main pioneer in this direction is J. Mánes (1821-71), whose excellent studies of the native types and illus-

trations from old Czech history have exerted a strong influence on a line of followers. Jaroslav Čermák (1811-78) devotes himself to scenes from the life and environment of Slavs in the Balkans. F. Ženíšek and Mikuláš Aleš follow ingeniously and originally in the same direction (in Bohemia and Moravia). It is these two who produced in the main the exquisite wall paintings of the National Theatre.

Historic painting is represented foremost by Václav Brožík (1851-1900), known the world over by his great tableaux "Jan Hus before the Council of Constance," "Columbus before the Court of Isabella," etc.; and at the present time by A. Mucha who, since 1890, is working on twenty great tableaux that are to illustrate the main events of Slavic history. Eleven of these huge tableaux, 18 x 28 feet, have been completed and a number of them have, within the last two years, been shown in the Art Institute of Chicago and the Brooklyn Museum. Scenery in all its forms, genre, and all other forms of the art of painting, have today in Czechoslovakia able and noted representatives.

The older national collections of art are housed since 1882 in the beautiful and extensive Rudolfinum in Prague, while the more recent art treasures are housed in the "Modern Gallery." Also, there are a number of important private collections, and, taking the arts together, the great old churches and mansions of Prague, and the old churches, monasteries, castles and mansions scattered over the country, are similarly as in Holland, Belgium, France and Italy, so many parts of one vast art museum.

U. S. National Museum.



"Death and Resurrection," Group in Bronze, by Ettore Cadorin.

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CURRENT NOTES AND COMMENTS

"Death and Resurrection," by Ettore Cadorin.

This photograph represents the bronze group "Death and Resurrection" by the sculptor Ettore Cadorin. It will shortly be erected for the Karagheusian family of New York City, in Woodlawn cemetery.

The group represents the symbol of the Christian belief, according to which death is considered but a passage from this life to the Eternal Life, through the resurrection of the spirit.

The two figures emerge from the massive block with a calm and large movement, especially of the torsos, while a part of the bodies remain enveloped and melted in the block. One of the figures expresses a complete attitude of lethargic sleep like death, which is not the end of everything, but a temporary rest. The other figure is animated by a movement of deliverance and life and the face expresses a rapture of serenity and beatitude.

The hair of the two figures descends along the bodies in floating masses which further down shapes themselves into the block so as to envelope the figures and add to the poetic mystery of the ensemble. The artist aims with this work to give a new character to the sculpture of cemeteries less conventional, and with a deeper and more symbolic meaning. A number of his works done in the same style, stand in the cemeteries of France and Italy.

Athenian Nights at Toledo Art Museum.

Would you like to spend some time back in old Athens with the filleted maidens and bronzed athlete of the Parthenon frieze? Would you care to see a play of Sophocles or Aeschylus given just as the ancients viewed it? Would you catch a bit of the real flavor of Greek art and civilization? Impossible! you say. Not at all! Toledo is doing it through her Museum of Art and it is one of the many things which mark this museum as no mausoleum, but a living, pulsating community center of art appreciation.

It all began when someone realized the possibilities of the steps of the museum as a stage for a Greek play. The dancers were members of a High School gymnasium class, and the actors came from a class in Public Speaking. The play chosen was Sophocles' *Antigone*, so different from the problem-plays of today, yet containing the world-old and ever-new conflict between duty and desire, and bringing home the truth of that truth the world seems able to learn through individual experience, "What a man sows, that shall he also reap."

It was a perfect June night. A silver thread of a moon in a real Aegean blue sky floated over the dark tree-tops and hung, poised, over the Ionic columns which form the stately entrance to the museum. Seats for the spectators were placed along the broad, flagged portico, while the actors played their parts on the marble steps. The Parthenon itself could not have formed a more classic background.

Between the acts, a group of girls, their white tunics caught with silver bands, danced as the old Greek chorus used to do. Girls of the twentieth century were they? Oh, no! They were devotees of Athene, once more offering their gifts to their patron goddess, and delighting to do her homage.

When the spectators demanded an encore, the dancers became gleeful children, dancing in the courtyard of their home, and bounding balls to the accompaniment of their delight. Finally, running down to the fountain in the middle of the square, where the waters of the pool flashed in the mellow moonlight, they raised graceful arms in adoration of Artemis, the moon-goddess.

It was the scene, in the flesh, that is to be found on many a Greek urn. The entire performance had that elusive charm which marked it as "a thing of beauty," and the remembrance of it in the minds of the audience will be a "joy forever."

C. L. PRAY.

Annual Convention of American Federation of Arts.

The twelfth Annual Convention of the American Federation of Arts will be held at the Corcoran Gallery of Art, Washington, D. C., May 18, 19, 20. Special sessions will be devoted to "Art and the People," "The Artist's Point of View," "Professional Art Problems," "Educational Work" and "The Art Museum."



"Fête Champêtre," by Adolphe Monticelli.

Courtesy of Vose Galleries, Boston

Monticelli Exhibition at the Vose Galleries, Boston.

The Vose Galleries, of Boston, on March 17, celebrated the eightieth anniversary of the founding of the house by opening one of the most remarkable exhibitions that has ever been held in this country—a display of twenty-one paintings by the immortal French colorist and romanticist, Adolphe Monticelli (1824-1886). Professor Churchill, of Smith College, delivered a lecture on Monticelli before a notable assemblage of connoisseurs.

Such another exhibition, for brilliancy and beauty of color, has probably never been seen in this country. Critics have come to accept Monticelli as the leader in his field, as richer and more vibrating than Watteau, and as the superior of Diaz both in color and in composition. The Vose display served to confirm this estimation of the master.

The outstanding picture in the exhibition was "A Summer's Day: Idyl," which is regarded by many as Monticelli's greatest work. It was lent by R. B. Angus, of Montreal, who is one of Canada's biggest collectors. Cool, joyous and lightsome, in it the artist reached the very heights of idyllic painting, with its group of happy figures surging like music amid a wood, under a romantic sky. Another masterpiece, also from the Angus collection, "A Garden Fête: Sunset," is in some ways the antithesis of the other, because it is intensely warm and glowing.

Monticelli's pictures all have the qualities of precious gems, but especially jewel-like is "Romantic Scene," also in the exhibition. This work has the beauty of rubies, emeralds and gold. Another extremely fine subject, "Woodland Dance," lent by the Hillyer Gallery of Smith College, was a prized possession of the late George Fuller. Other superlative examples in the display was "Fête Champêtre," brilliant and positive; "In the Woods," cool and exquisite with its cameo-like faces, and "The Star of Bethlehem," with oriental splendor flaming through the duskiness of night. "The Pet Dove" and "The Peacock Garden" were large subjects belonging to the series that Monticelli painted for the Empress Eugenie, and that introduce her portrait. Earliest of all in point of date, was "The Lark," that reminded one more of Watteau than any of the others.

BOOK CRITIQUES

The Outline of History, by H. G. Wells.
Being a Plain History of Life and Mankind.
New York: The Macmillan Co. 1920. 2 vols.
\$10.50.

It is obvious that so clever and calligraphic a ready writer as Mr. Wells can, if he shuts himself in his study with thirty or forty recent books and a stock of reference works, compile in a few months a history of the world, inferior as a history to the book that any one of a score of historians, if unhampered by scholarly inhibitions, could produce, but more likely to be read by the man in the street. As the reverend William Sunday wins souls, so Mr. Wells is said to be winning to the study of history many hitherto innocent readers. And timid preachers, and scholars who can be intimidated by Mr. Wells' denunciations of "the bent scholarly man as intolerant as a priest, as obscurantist as a physician," will fear to criticize the methods of either. But there is no reason why any serious critic should take seriously this propagandist pamphlet and book-making enterprise, except as a symptom of the intellectual decadence that threatens our civilization. It is for Anglo-American post-bellum culture what the sale of forty thousand copies of Spengel's "Downfall of the West, or Morphology of World History" is for the more pessimistic reading public of Germany. And, if European civilization really were foredoomed to another secular eclipse, prophecy might salute Mr. Wells' work as the Orosius of the New Dark Ages. The chief hindrance to such an unenviable immortality would be its bulk. Mr. Wells calls it an Outline, and it is made a very meagre and spotty sketch by the space wasted in explanation of its choices and apology for its rejections; or on those thumb sucking disquisitions of cosmic introspection, with which we are already too familiar in "The Research Magnificent," "Anticipations" and other of Mr. Wells' eleven "books on social, religious and political questions." But thirteen hundred large pages economically used would hold more history than Mr. Wells had time to get up, or than his shrewdness would inflict upon the reader who wants "plain statements that he can take hold of comfortably." With no larger expenditure of paper, the publishers could have reprinted an orderly presentation of three or four times the amount of historical facts given by Mr. Wells; and, in addition, Macaulay's, Carlyle's and Frederick Harrison's essays on history, Mill's review of Guizot's

"History of Civilization," Bryce's "Holy Roman Empire," Henry Adams' "Mont St. Michel and Chartres," Jebbs' "Primer of Greek Literature," the best parts of Mackails' "History of Roman Literature," equivalent sketches of the chief modern literatures, and a brief authentic history of science. But where in such a collection would be the unity, the stamp of Mr. Wells' demiurgic mind? There would be quite as much real unity as there is now. For what complaisant reviewers call the unity of this book, is an illusion created by repetition and cross references and the reiteration of Mr. Wells' prepossessions and prejudices: his socialism; his affectation of a Tolstoian Christianity, which his way of life gives him no right to preach; his disdain for the past; his exultation in the progress that has substituted the conveniences of his study for the defective library of Alexandria; his Shelleyan prophecies of the dawn of happiness and science on the world; his uneasy contempt for scholarship and culture; his antipathies to patriotism, the University of Oxford, the Romans, Demosthenes, Rudyard Kipling and Gladstone.

There is no unity, either, of artistic composition or of critical apprehension of the causal sequences and interrelations of history. The separate chapters were obviously composed by the method of diluting a capricious abstract of whatever modern book on the subject pleased Mr. Wells best, with the reflections and happy thoughts that flowed into his pen as he wrote. His nominal coadjutors, Mr. Ernest Barker, Professor Gilbert Murray, and the rest, profess to discuss these happy thoughts seriously with the author in the foot notes. But why should any other scholar concern himself with Mr. Wells' prejudiced estimates of literatures, which he has not read, and his jaunty pronouncements on historical problems which he knows from the hand books open before him? A professor in a great American University professes to be awe struck by Mr. Wells' accuracy, and says that, though he himself is a life-long student of history, he can detect no errors. If he will find an arena for joint debate, I will begin by presenting him with a score of "howlers." Or does he merely mean that Mr. Wells and his corps of experts have succeeded in spelling most of the proper names, and have correctly copied out the comparatively few dates given?

But the chief defects of the book are the faulty perspective and proportions, and the

ART AND ARCHAEOLOGY

preposterous valuations. Nearly three hundred pages are wasted on geologic aeons and conjectural prehistoric human history, for which a brief chapter would have sufficed. More space is given to Philip and Alexander of Macedon than to the civilization and literature of Greece from Salamis to Chaeroneia. The literature and law of Rome and their influence are altogether ignored. The Renaissance is lost to sight and the entire political history of modern Europe from 1400 to 1800 muddled and skimmed, in two confused and confusing chapters on the "Renaissance of Western Civilization" and "Princes, Parliaments and Powers." The two chief topics of 19th century history for Mr. Wells seem to be the scholarship of Karl Marx and the bad education of Gladstone.

While professing to write a history of the ideas and the mind of man, he omits the pre-Socratics, and Thucydides; is ludicrously inadequate about Plato and Aristotle; says nothing of stoics, epicureans and neo-Platonists, does not mention Chaucer, Dante, Shakespeare, Milton, Spinoza and Kant; has for Demosthenes only a sneer; has nothing to say of Grotius Burke, Alexander Hamilton and Lincoln.

To make up, he has eleven references each to Nabonidus and to the Neanderthal man; is copious on Roger Bacon, Loyola, Machiavelli and Confucius; praises the erudition of Karl Marx and the scatological psychology of Freud and Jung; gossips for several pages each on the story of Croesus, the scandals of the Macedonian court and the abdication of Charles V, and quotes three pages from an essay on modern Hindu life by one Mr. Basu.

Such are the proportions and the estimates of value in the Philosophic History on which the reconstruction of our civilization is to be based.

PAUL SHOREY.

The New Stone Age in Northern Europe. By John M. Tyler. New York. Charles Scribner's Sons. 1921.

It is one thing to collect facts concerning prehistoric times and to draw the true deductions from them, and quite another thing to present the information in an interesting way so that a man, who has not specialized on the subject, finds pleasure as well as profit in perusing the student's writings. To combine the two is an art. Professor John M. Tyler has exhibited this art in his recent book, *The New Stone Age in Northern Europe*.

The author begins with a brief, though comprehensive, review of the types of man appearing on earth prior to the Neolithic Period, with which those interested in primitive mankind have been made delightfully familiar by Professor Osborn in his *Men of the Old Stone Age*. Dr. Tyler, after devoting a chapter to the transition between these two periods and the geological changes affecting the European fauna and flora, takes up in orderly sequence the remains, which have been unearthed, throwing light on the life and industry of the New Stone Age. Through undetermined and undeterminable millenia the reader is led from one stage of culture to another, up from the crude state of the cave-dwelling hunter to the community life and tribal organization resulting from agriculture and to the nomadic life which came later with the domestication of herbivorous animals.

The migration routes of prehistoric peoples under the pressure of populations and the religious concepts born of new and changing conditions are treated in an attractive way. The reader sees a continual progress in the industrial, social and intellectual life of these ancient races. He sees the rudiments of modern civilizations gradually take form and develop. He is led on and on, step by step, through thousands of years until he at last emerges into the dim twilight, which we term "the dawn of history," when man invented the means of recording events for future ages.

Taken as a whole *The New Stone Age in Northern Europe* is, to use a paradoxical term, a fascinating history of a prehistoric period. It is a story which, when one begins to read it, he will find it hard to lay aside. The attractive nature and the sustained interest are due in large measure to the skillful treatment of the subject and the author's talent as a writer. Eliminating the scientific value of the analysis of collected data, and the years evidently given to the comparative study of authorities, the excellence of the literary style would make the book well worth the reading. There is a deftness of touch which clothes the driest facts with a charm which holds the attention and gives them life. The work is a fitting sequel to *The Men of the Old Stone Age* which brought to its writer so much favorable comment a few years ago.

Professor Tyler has enhanced the value of this decided contribution to archaeological literature by appending to the work an excellent bibliography.

ROBERT LANSING.

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